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Mus. Rm.

M1508
H39F5

Songs from

“FIGURE IT OUT”

A WAR BOND MUSICAL SHOW

WITH

ORIGINAL MUSIC BY

OWEN HAYNES

LIBRETTO BY

JOHN A. MCGEE

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FEB 18 1945



FIGURE IT OUT



MUSIC

M 1508
H39F5

IN THE ORCHESTRA PIT:

High School or Civic Orchestra to play the score. (Orchestrations are available upon request to the Education Section, War Finance Division, U. S. Treasury Department, Washington 25, D. C.)

ON THE STAGE:

1. Chorus Numbers

Augmented by Voice Choir interludes which should be produced after the style of "Ballad For America." In these numbers, if possible, four-part harmony can be arranged by your own harmony classes to suit the style and talents of your locality.

2. Popular Style Ballads

Are to be sung by soloists with background voices of the Glee Club or Chorus. These numbers should be done after the type of numbers used in musicals presented on the motion picture screen or Broadway musical types such as "No, No, Nannette," "Hit the Deck," and "One Touch of Venus." These numbers will depend on the individual artist, plus the ingenuity of the producer to work in appropriate Glee Club backgrounds as fits the mood of the number.

3. Band Openings and Finales

Can use the high school or civic band for effective opening and closing numbers. The "Marching Band" will be ideal for these finale scenes. You will be curtailed in your various marching movements by the limits of your local stage. However, a clever director can utilize a small space and still produce "movement." Various platform levels can be used effectively in presenting the "Marching Finales."



No. 1 LET'S ALL BACK THE ATTACK
(Chorus)

No. 5 DOLLARS OF THE NATION ON PARADE
(Chorus and Band)

No. 2 FIGURE IT OUT FOR YOURSELF
(Chorus)

No. 6 I'M AN INFLATIONARY DOLLAR
(Soloist and Chorus)

No. 3 HOW'S ABOUT YOU AND ME
(Duet—Sam and Mary)

No. 7 DOUBLE DUTY DOLLAR
(Soloist and Chorus)

No. 4 SQUANDER BUG
(Soloist and Chorus)

No. 8 LOOK WHO'S COMPLAININ'
(Soloist and Quartet)

1. Let's All Back the Attack

Words by John McGee

Music by Owen Haynes

March Tempo

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It begins with a series of chords and eighth notes, marked with a forte 'f' dynamic. The left hand starts with a bass clef and plays a steady eighth-note accompaniment.

CHORUS

The first system of the chorus features a vocal line and piano accompaniment. The vocal line begins with a double bar line and a repeat sign. The lyrics are: "LET'S ALL BACK THE AT-TACK". The piano accompaniment includes a treble and bass staff with chords and eighth notes. There are triplet markings over the notes in the vocal line.

The second system of the chorus continues the vocal and piano parts. The lyrics are: "Let's stand by the Go put up a ones who're manning the guns and pushing the foe on back, LET'S ALL BACK THE AT-". The piano accompaniment continues with chords and eighth notes, including a triplet marking.

The third system of the chorus concludes the vocal and piano parts. The lyrics are: "TACK Let's real-ly get tough and give 'em the stuff for mak-ing the Ax- is crack LET'S The mon-ey you lend will help to de-fend him fighting through Flame and flack". The piano accompaniment continues with chords and eighth notes, including triplet markings.

ALL " BACK THE AT- TACK " " " " Let no-bo-dy
" " " " " " " What good is your

say there's been a de-lay be-cause of a home front lack LET'S all be good
dough if some-one you know will never come march-ing back Let's all be good

1.
sol- diers and back the at- tack. LET'S

12
sol- diers and back the at- tack.

2. Figure It Out for Yourself

Words by John Mc Gee

music by Owen Haynes

Fast

VOICE

1. FIG-URE IT OUT FOR YOUR-
2. FIG-URE IT OUT FOR YOUR-

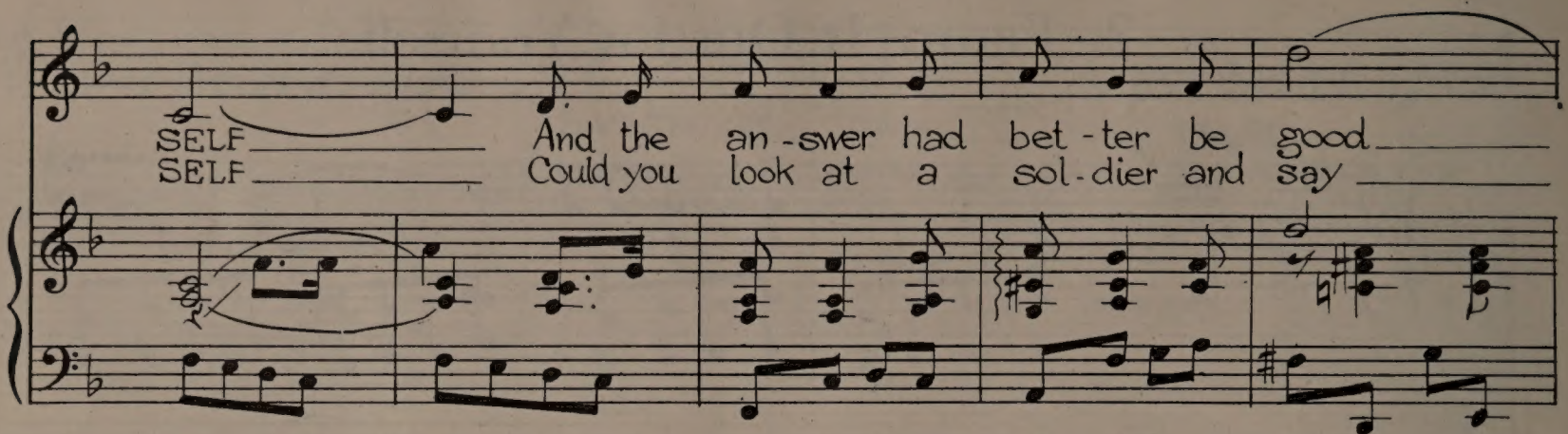
SELF Are you do - ing all you think you could
SELF Could you buy an - oth - er stamp to - day

FIG-URE IT OUT FOR YOUR - SELF Are you do - ing
FIG-URE IT OUT FOR YOUR - SELF Would you rath - er

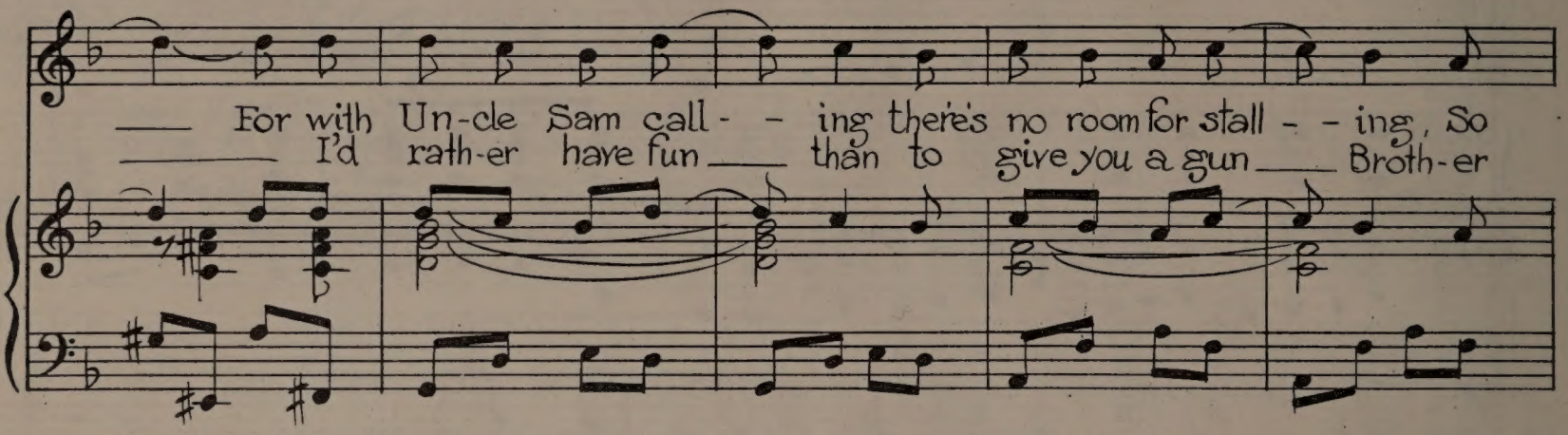
all you ought to do, say FIG-URE IT OUT FOR YOUR -
throw that dime a - way, say FIG-URE IT OUT FOR YOUR -

SELF
SELF

And the an - swer had bet - ter be good
Could you look at a sol - dier and say



For with Un - cle Sam call - - ing there's no room for stall - - ing, So
I'd rath - er have fun than to give you a gun Broth - er



1 2

FIG - URE IT OUT FOR YOUR - SELF. Oh Fig - ure it out

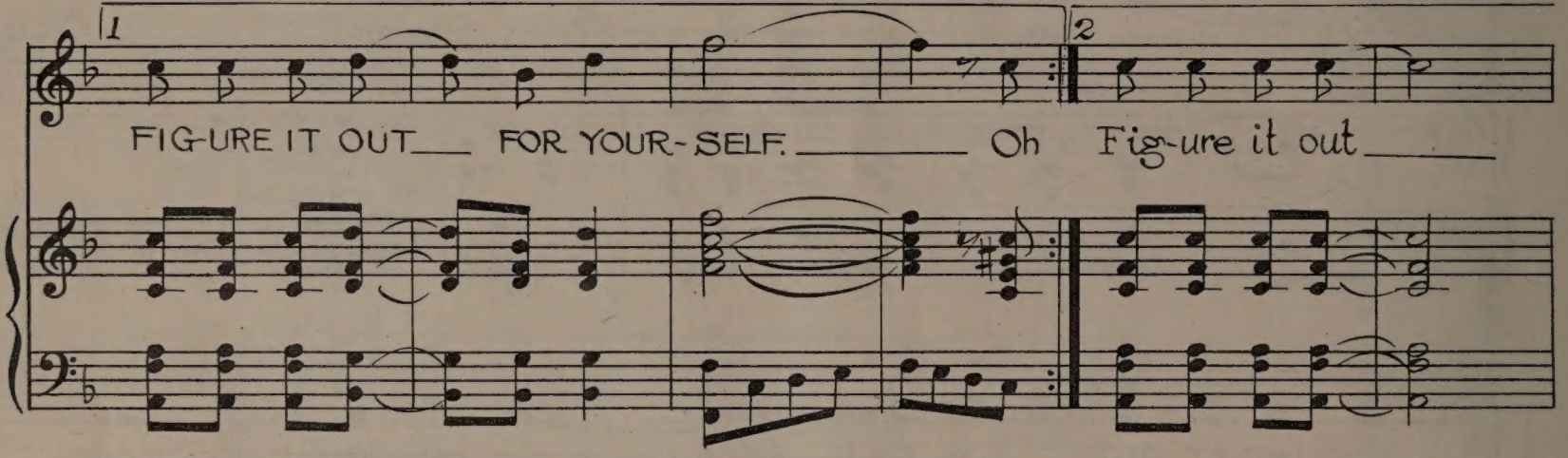
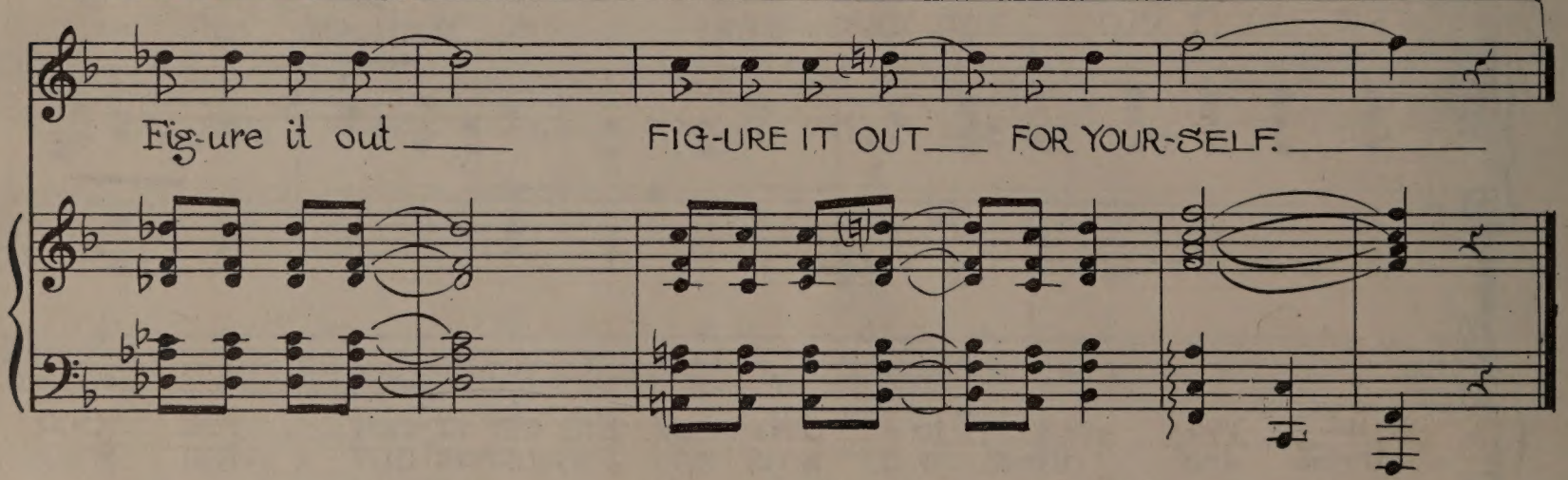


Fig - ure it out FIG - URE IT OUT FOR YOUR - SELF.



3. How's About You and Me

Words by John McGee

Music by Owen Haynes

Moderato

VOICE

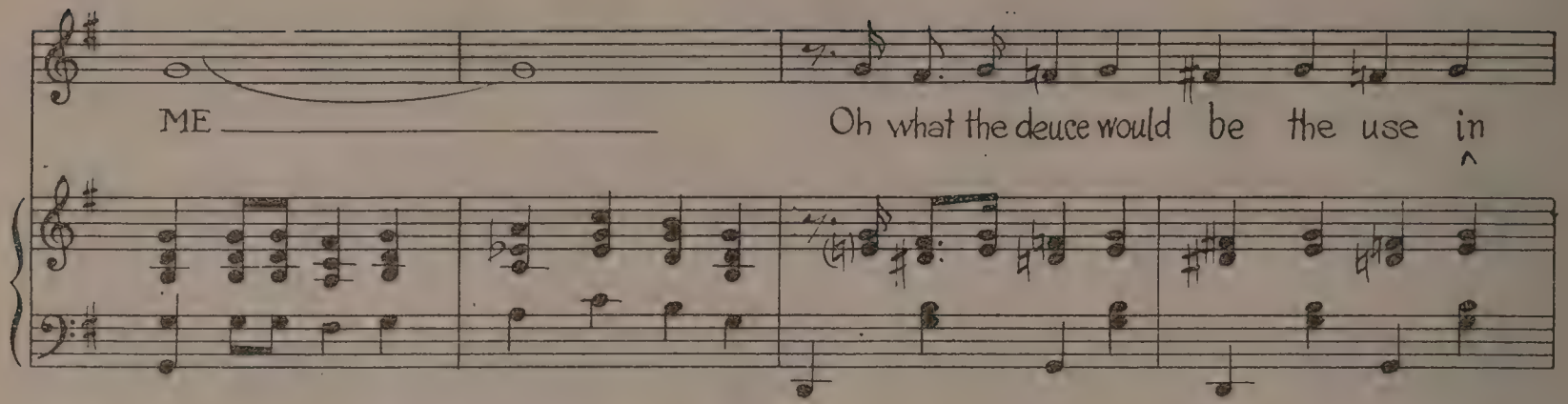
HOW A-BOUT YOU AND ME —

show-in' 'em some-thing new and nif-ty HOW A-BOUT YOU AND

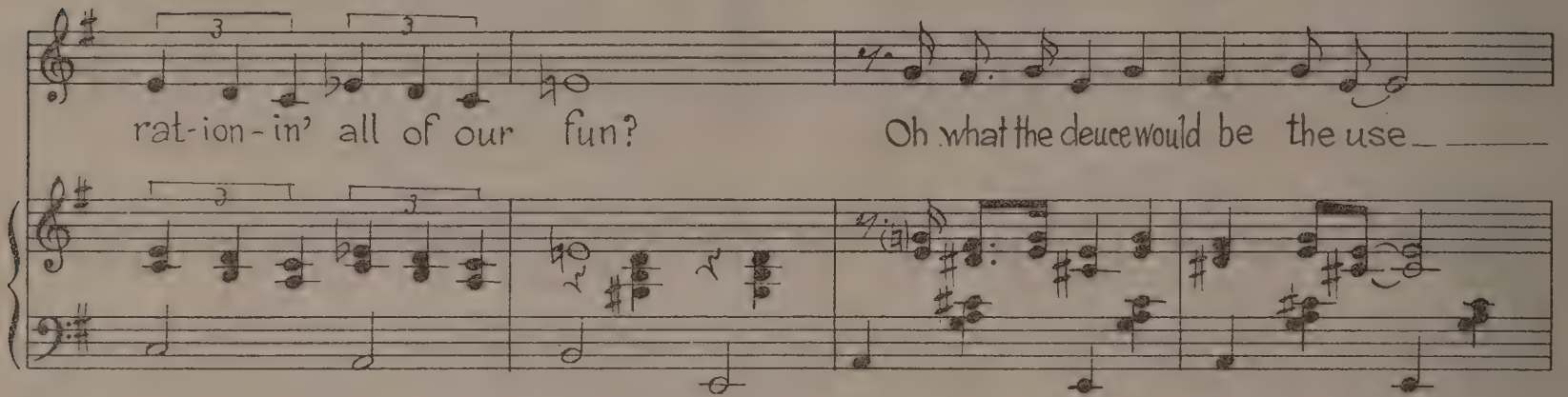
ME — to - geth-er HOW A-BOUT — YOU AND ME —

learn-in' to be a bit more thrift-y HOW A-BOUT — YOU AND

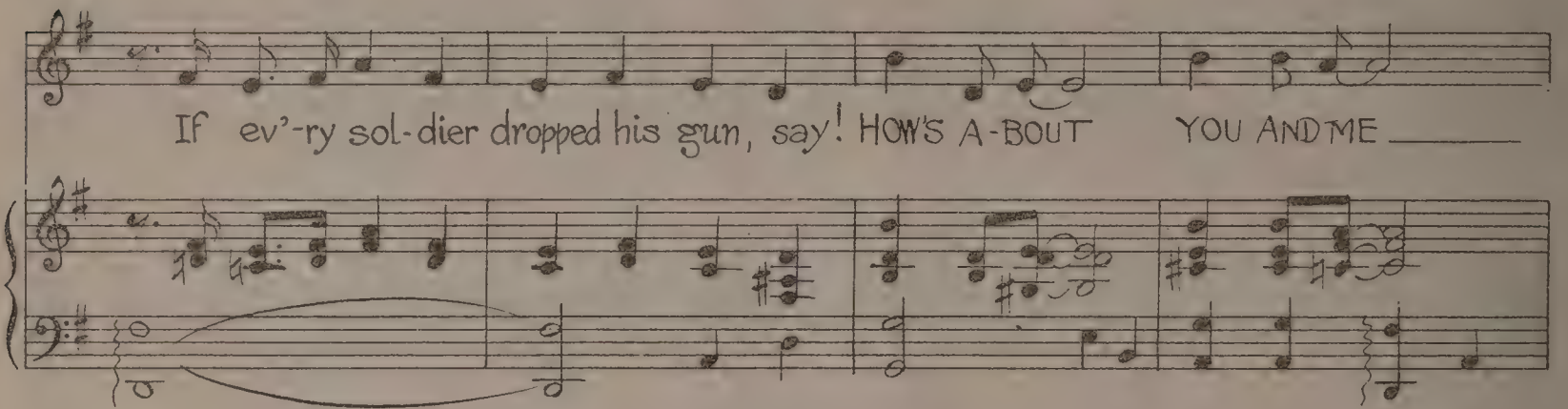
ME _____ Oh what the deuce would be the use in ^



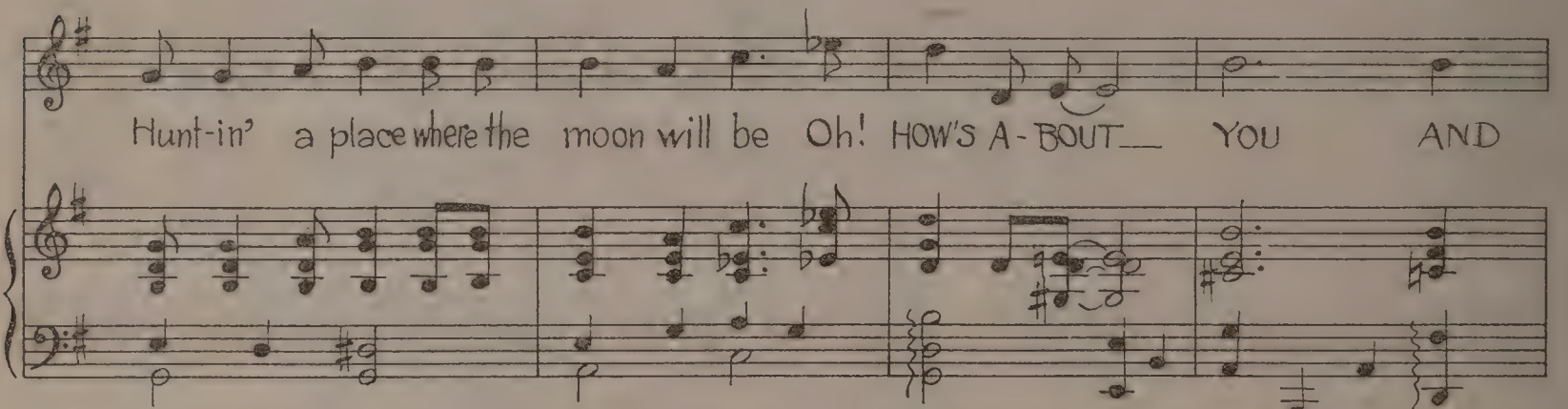
rat-ion-in' all of our fun? Oh what the deuce would be the use _____



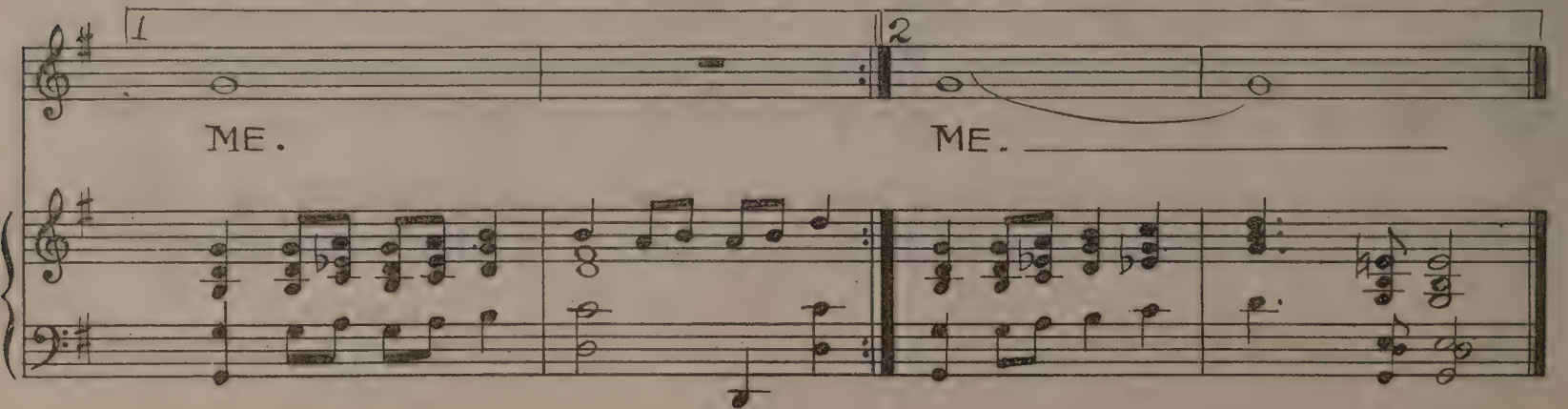
If ev'-ry sol-dier dropped his gun, say! HOW'S A-BOUT YOU AND ME _____



Hunt-in' a place where the moon will be Oh! HOW'S A-BOUT YOU AND



ME. ME. _____



4. Squander Bug

Words by John McGree

Music by Owen Haynes

Quickly

VERSE

I laugh and laugh the whole day thru when

rit. *a tempo*

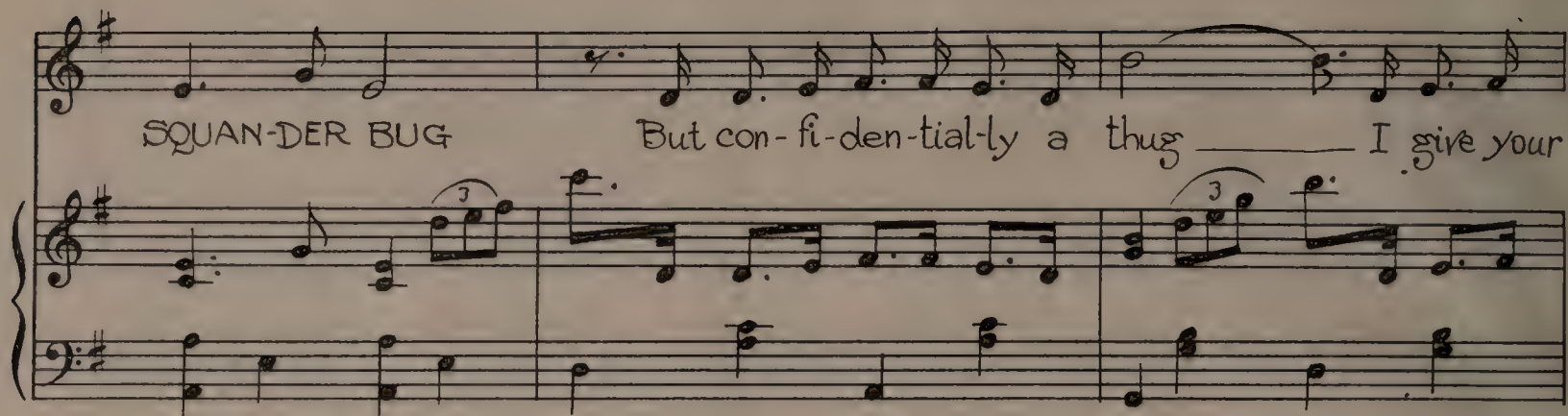
peo-ple squander money I grin and grin and grin at you Be-cause to me it's funny, I stuff and stuff and stuff and stuff on

cash you toss out light-ly, Then go to bed as ve-ry well fed And dream a-bout it night-ly. Im

CHORUS

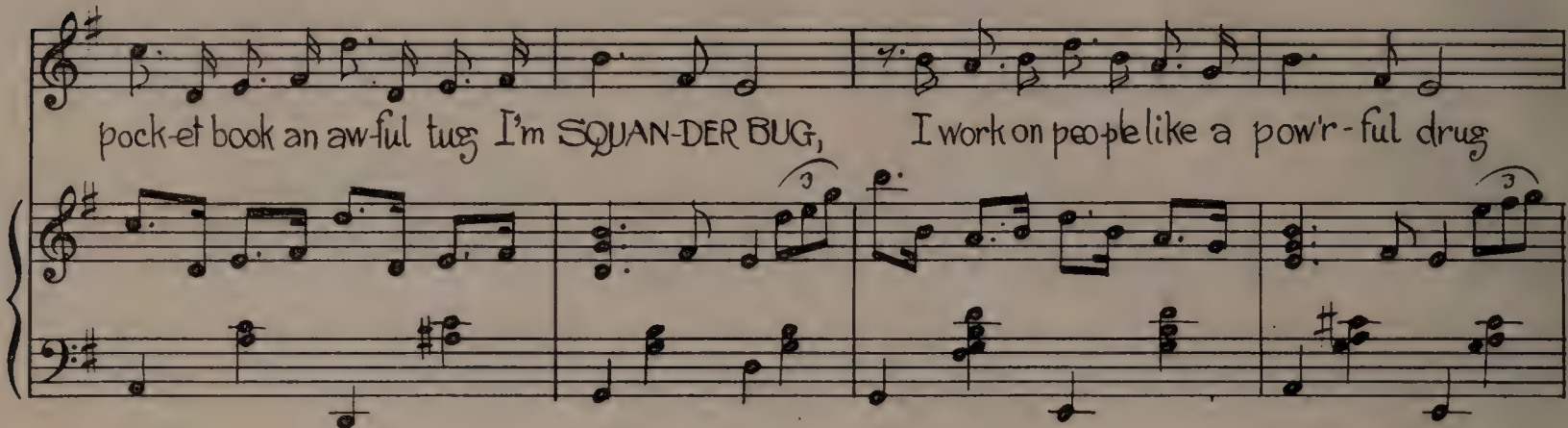
SQUAN-DER BUG That's what they call me, Lit-tle SQUAN-DER BUG A pert and pretty lit-tle

SQUAN-DER BUG But con-fi-den-tial-ly a thug I give your



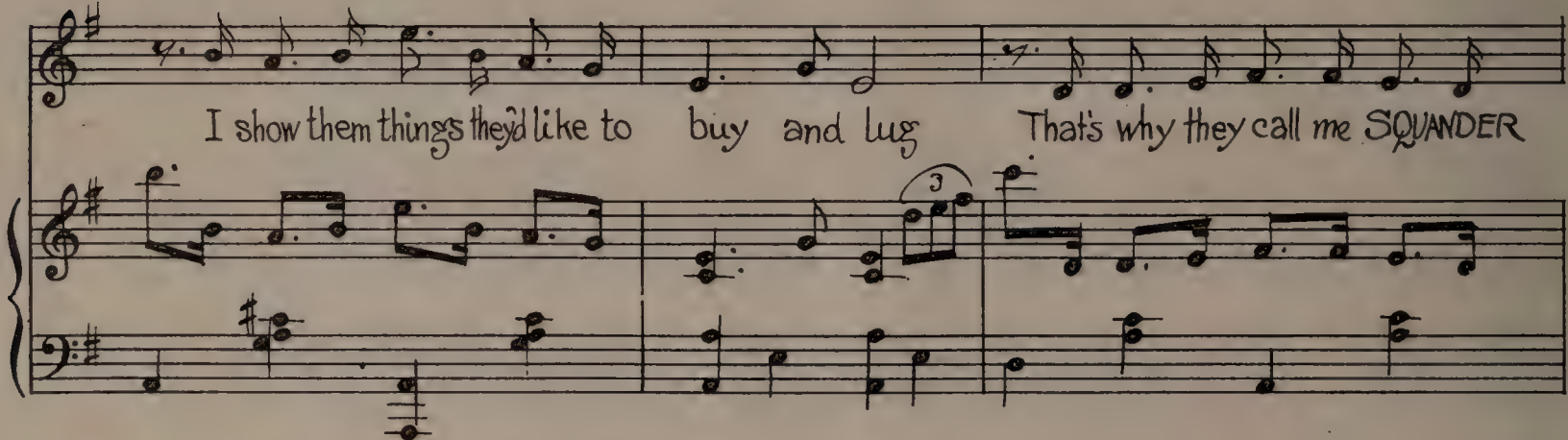
The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with the lyrics 'SQUAN-DER BUG' and continues with 'But con-fi-den-tial-ly a thug'. The piano accompaniment includes a prominent triplet of eighth notes in the right hand.

pock-et book an aw-ful tug I'm SQUAN-DER BUG, I work on peo-ple like a pow'r-ful drug



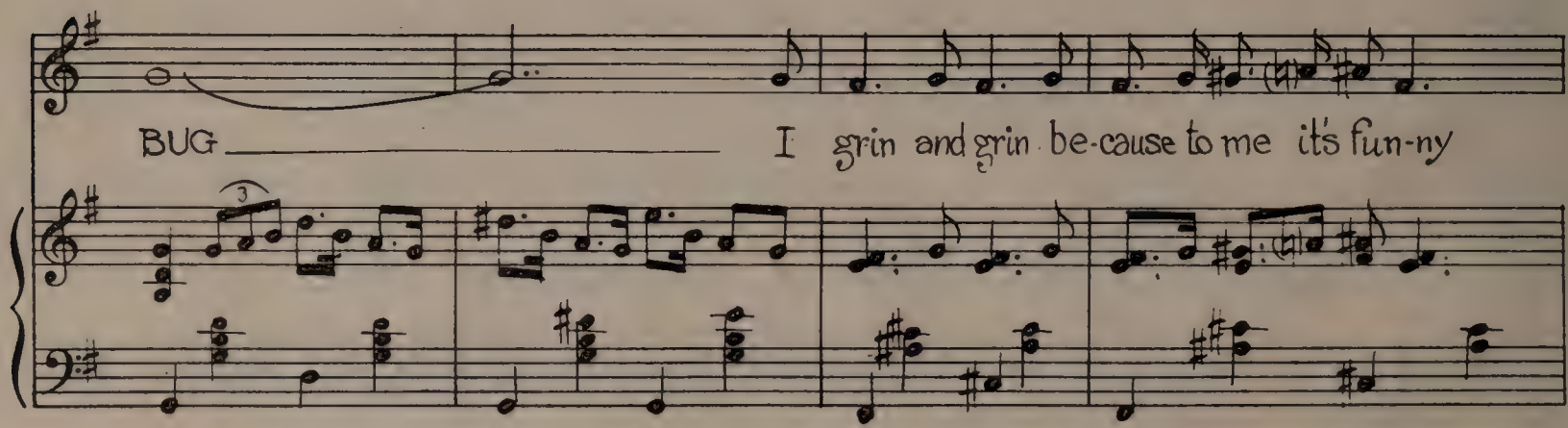
The second system continues the vocal line with 'pock-et book an aw-ful tug I'm SQUAN-DER BUG, I work on peo-ple like a pow'r-ful drug'. The piano accompaniment continues with similar rhythmic patterns and triplet figures.

I show them things they'd like to buy and lug That's why they call me SQUANDER



The third system features the vocal line with lyrics 'I show them things they'd like to buy and lug That's why they call me SQUANDER'. The piano accompaniment maintains the established harmonic and rhythmic structure.

BUG I grin and grin be-cause to me it's fun-ny



The final system on the page shows the vocal line with lyrics 'BUG I grin and grin be-cause to me it's fun-ny'. The piano accompaniment concludes with a final chord and a few notes.

Watch-in' peo-ple spend their dough — I laugh and laugh be-cause I know their mon-ey is

ea-sy come — ea-sy go — I'm SQUAN-DER BUG I can en-tice you with-out

kiss or hug I mere-ly bite you till you get the bug, SQUAN-DER BUG

1. They call me SQUAN-DER BUG. 2. I'm BUG.

5. Dollars of the Nation on Parade

Words by John McGehee

Music by Owen Haynes

March Tempo

We're the dol-lars of the na-tion on pa-

The first system of musical notation features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "We're the dol-lars of the na-tion on pa-". The piano accompaniment consists of chords and rhythmic patterns, including a triplet in the bass line.

rade _____ We're the big-gest batch of dol-lars ev-er

The second system continues the vocal line with the lyrics "rade _____ We're the big-gest batch of dol-lars ev-er". The piano accompaniment continues with similar harmonic and rhythmic structures.

made _____ Oh! We used to march by mil-lions, but

The third system continues the vocal line with the lyrics "made _____ Oh! We used to march by mil-lions, but". The piano accompaniment continues with similar harmonic and rhythmic structures.

now we march by bil-lions— Reach tril-lions yet if peace is long de-

The fourth system concludes the vocal line with the lyrics "now we march by bil-lions— Reach tril-lions yet if peace is long de-". The piano accompaniment continues with similar harmonic and rhythmic structures.

laid — We're the dol-lars of the na-tion on pa-

rade — We're the mon-ey all of you are get-ting

paid — In the fis-cal year be-fore us there'll be a

hun-dred and nine-ty four bil-lion more of us dol-lars of the na-tion march-ing on pa-rade.

6. I'm an Inflationary Dollar

Words by John M^c Gee

Music by Owen Haines

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes in the first measure. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Moderato *at lib.*

The first system of the song features a vocal line and piano accompaniment. The lyrics are: "I'm an in- fla-tion-ar-y dol-lar and as an-y dev-er scho-lar can de-". The piano accompaniment continues with a similar harmonic structure to the introduction.

The second system of the song features a vocal line and piano accompaniment. The lyrics are: "termine by some plain a-rith-me - tic. If the public's pay-ing dou-ble For each". The piano accompaniment continues with a similar harmonic structure to the introduction.

The third system of the song features a vocal line and piano accompaniment. The lyrics are: "bau-ble, bit or bub-ble We'll be run-ning in - to trou-ble dou - ble". The piano accompaniment continues with a similar harmonic structure to the introduction.

The fourth system of the song features a vocal line and piano accompaniment. The lyrics are: "quick! Each in - fla-tion-ar-y dol-lar makes your mon-ey that much Smaller, Keeps you". The piano accompaniment continues with a similar harmonic structure to the introduction.

pay-ing more and more for less and less And if I'm al-lowed to won-der You will

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line contains the lyrics "pay-ing more and more for less and less" followed by a two-measure rest, then "And if I'm al-lowed to won-der You will". The piano accompaniment consists of chords and moving lines in both hands.

real-ly hate to pon-der my be- aut- i- ful in- fla- tion- ar- y mess!

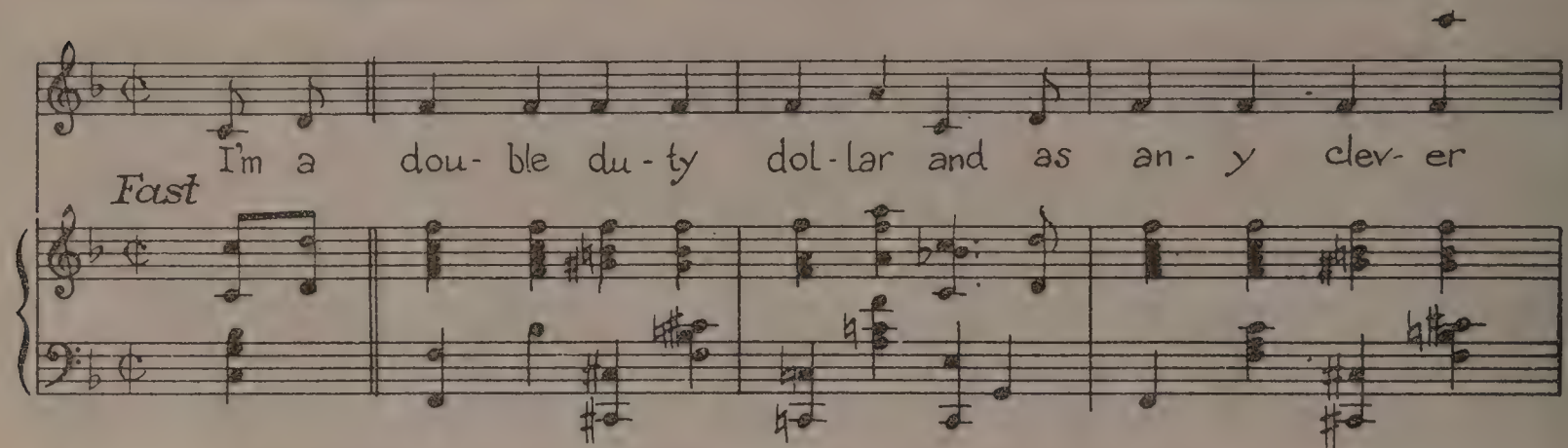
The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "real-ly hate to pon-der my be- aut- i- ful in- fla- tion- ar- y" followed by a two-measure rest, then "mess!". The piano accompaniment includes a dynamic marking of *bp* (pianissimo) in the first measure of the second system.

7. Double-Duty Dollar

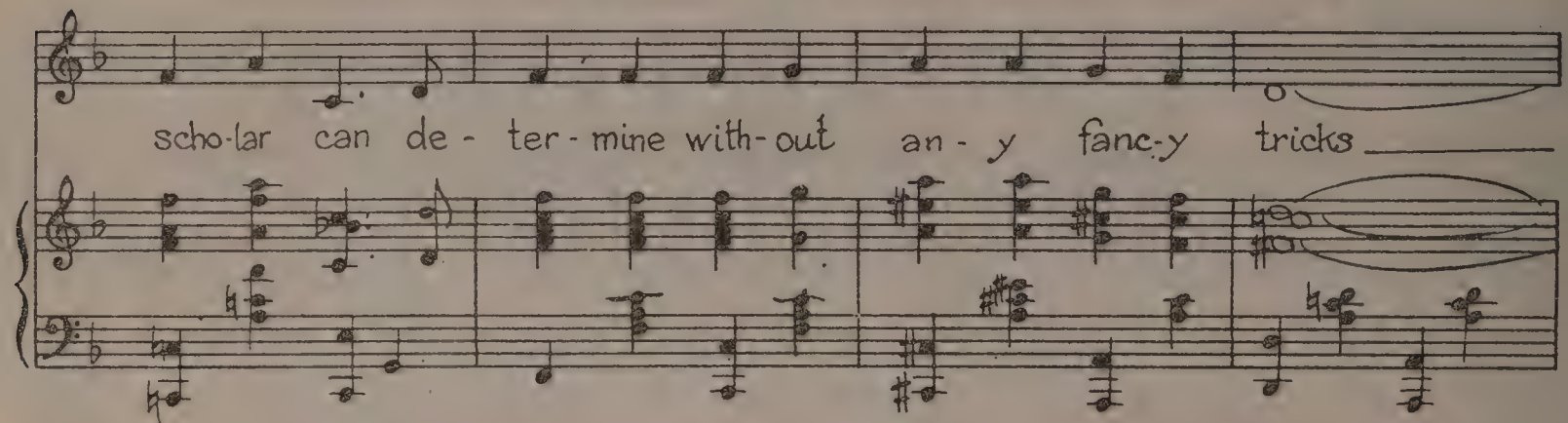
Words by John Mc Gee

Music by Owen Haines

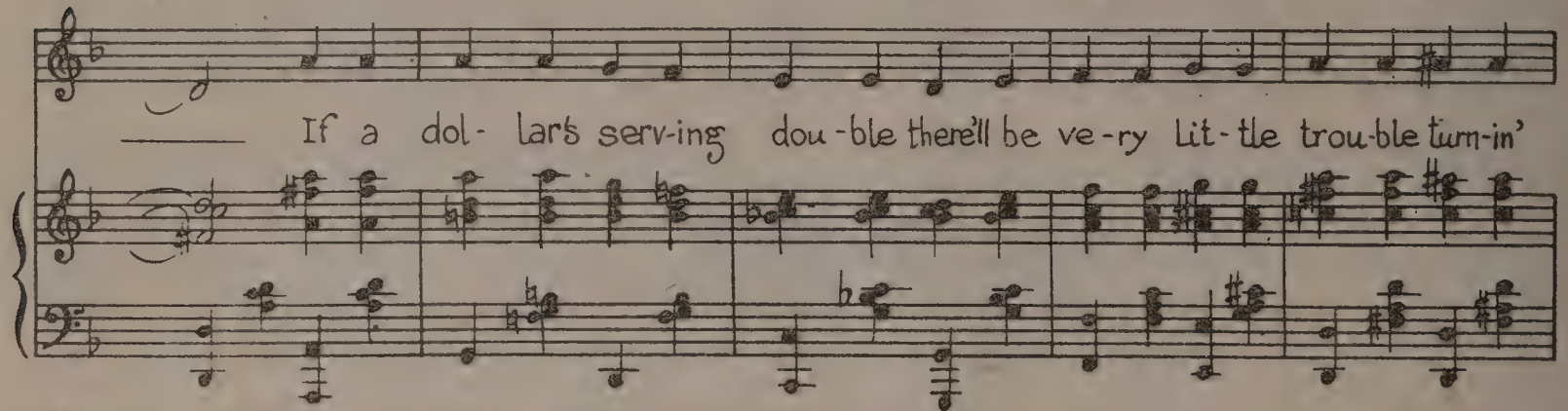
Fast
I'm a dou-ble du-ty dol-lar and as an-y cle-ver



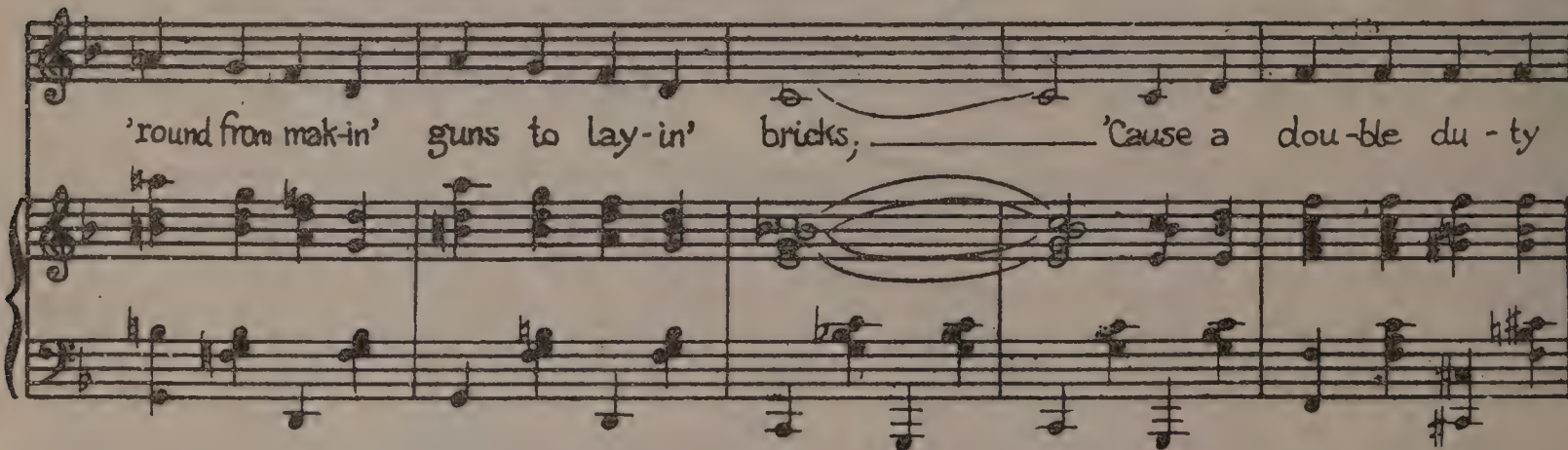
scho-lar can de-ter-mine with-out an-y fanc-y tricks



If a dol-lar's serv-ing dou-ble there'll be ve-ry lit-tle trou-ble turn-in'



'round from mak-in' guns to lay-in' bricks, 'cause a dou-ble du-ty



dol-lar nev-er has been known to hol-ler if he's asked to serve in peace as well as

war, ————— When the tanks no long-er clat-ter we'll be mak-in' pan cake

bat-ter cause that's what a dou-ble du-ty dol-lar's for! —————

8. Look Who's Complainin'

Words by John McGee

Music by Owen Haynes

Moderato

The piano introduction consists of two staves of music. The right hand plays a series of chords in a steady, moderate tempo, while the left hand provides a simple bass line. The key signature is one sharp (F#) and the time signature is common time (C).

VERSE

The first system of the verse features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Gosh, it's good to see a pa-per from the old home town". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system of the verse continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Read a-bout the folks you know: Bill Stokes and Sal-ly Brown; But now and then I see a piece, don't". The piano accompaniment continues with chords and a bass line.

The third system of the verse concludes the vocal line and piano accompaniment. The vocal line ends with the lyrics "read so ve-ry good—The kind o' stuff that seen out here might not be un-der- stood:". The piano accompaniment continues with chords and a bass line.

CHORUS

1) LOOK WHO'S COM - PLAIN - IN' old Si - las Brown
 (4) LOOK WHO'S COM - PLAIN - IN' Now we got - ta go

Says he pays the high - est tax of an - y man in town
 Got - ta pack up stuff and start just where we'd like to know

LOOK WHO'S COM - PLAIN - IN' The oth - er night A
 LOOK WHO'S COM - PLAIN - IN' Want to take my place? Then

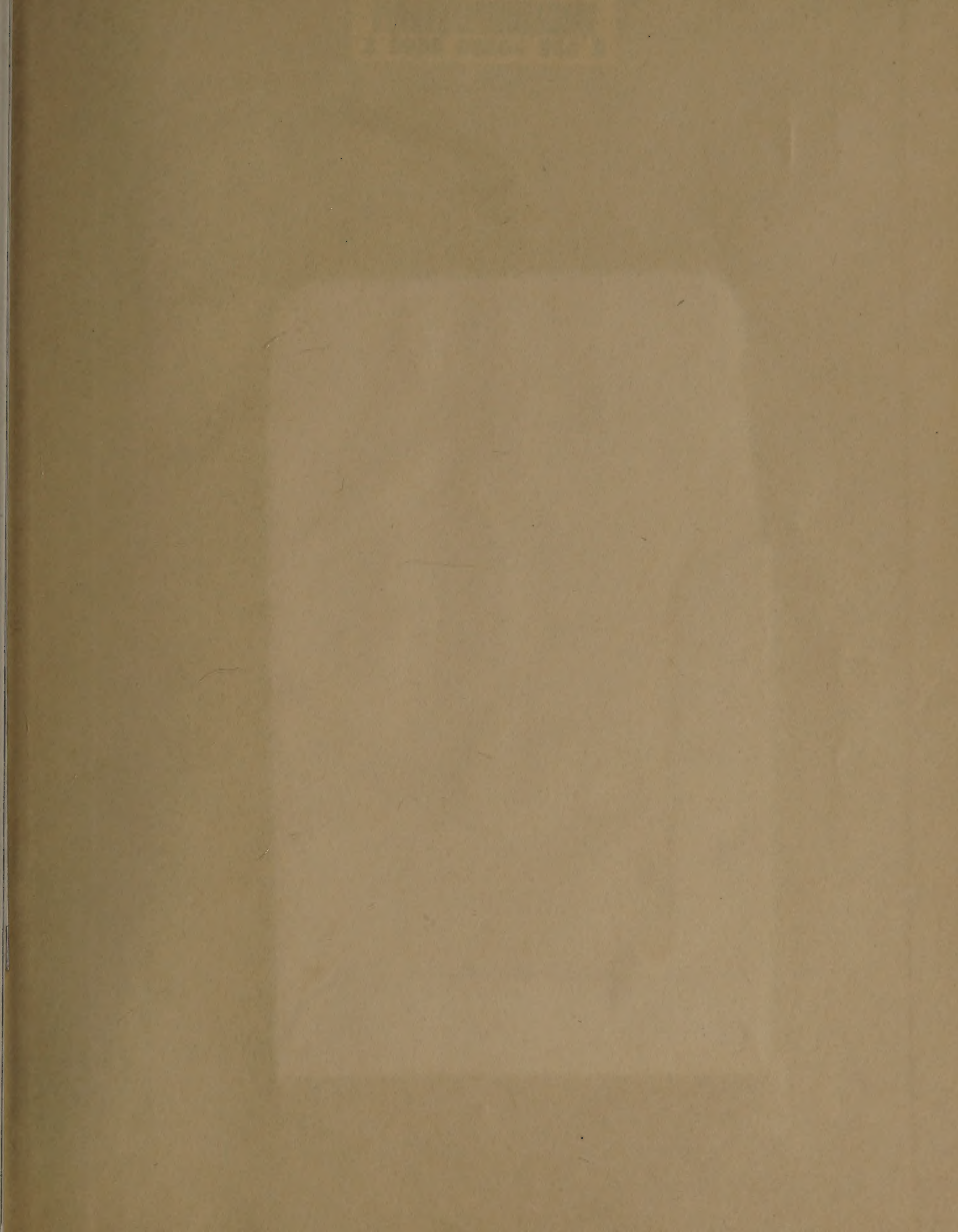
bomb that land - ed in our camp blew six guys out of sight.
 stop com - plain - in', broth - er, 'fore I meet ya face to face!

Additional Lyrics

(2) Look who's Complainin',
Old Mrs. Pew.
Says she can't get Butter,
And she don't know what to do.
Look who's Complainin',
On Bougainville.
The guys took to their parachutes;
They filled them full of steel.

(3) Look who's Complainin',
Tom, Dick, and Ed.
Can't get beer, their favorite cheer,
So they're drinking rye instead.
Look who's Complainin',
At Corregidor.
They took their water rationed,
'Till they couldn't get no more.





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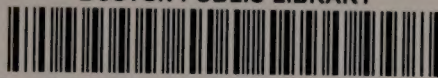
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